

English Course Offerings, Fall 2026

The course overviews below are provided by the English faculty to help you make informed decisions about your Fall schedule. If you have questions about the content of a particular class, please email the professor; if you have questions about how a particular class might fit into your program requirements, please email the English advisor, Robbin Anthony, at anthonro@uvu.edu. Priority registration for Fall begins April 6.

ENGL 2010H-001 Intermediate Academic Writing – Honors, MWF 10-10:50 am, Dr. Catherine Lui, CRN 12604

This course emphasizes academic inquiry and research. It aims to provide you with an educational experience through rigorous reading, intensive writing, and critical thinking activities. It includes extensive research on individually selected research topics and oral presentations. All major writing assignments build up to the biggest course project: the final research paper. As you and your peers explore social issues from multiple perspectives throughout the semester, you will find yourselves learning careful reasoning, argumentation, and rhetorical awareness of audience, genre, and purpose. You will also hone skills in critically evaluating, effectively integrating, and properly documenting sources. This Honors course promotes greater student interaction and collaboration, a higher level of inquiry, and, potentially, publication or out-of-class presentation of a research project.

ENGL 2030-001 Writing for Social Change, MWF 10:00am - 10:50am, Dr. Nathan Gale, CRN 31511

There is a long history of using public writing to both critique and change society for the better. In this class, we will explore different writing methods and modalities that help students realize the power they have as “academic citizens,” that is, budding scholars who use their research and writing skills to engage with public, social issues and the community outside of the university. Some of the writing projects we will complete in this class include blogging, digital essays, and an end-of-the-semester audio essay.

ENGL 2050-001 Editing, TR 11:30am–12:45pm, Dr. Shelton Weech, CRN 37638

We've all been there: we're home for the holidays and someone asks what we do, and we tell them we're an English major, and they say "Well don't read my stuff. It's full of errors." Our family and friends think being an English major and being an editor is the same thing. Why not prove them right? In English 2050, you'll gain practical, transferable editing skills that will help you as you transition from college to careers that require writing. We'll talk about the history of editing, modern editing conventions, and practical editing skills. By the end of the semester, you'll have knowledge about editing and publishing industries through your work with daily exercises and projects. Join us for English 2050 and unleash your inner perfectionist! **This class is required for the Editing and Document Design Certificate.**

ENGL 2100-001 and 003, TR 8:30a-9:45a and TR 1:00p–2:15p, Dr. Shelton Weech, CRNs 31515 and 41736

What does it take to be a successful technical writer? This course is an introduction to the basic skills and strategies for writing in technical workplaces. We'll look at how to write and design a variety of different documents such as instructions, fact sheets, and specifications, among others; and we'll be writing for a range of audiences, including professional, nonprofessional, and public audiences. In this section, assignments and activities will be framed in creating documents for a fictional amusement park (that students will get to propose). Our textbook will be Johnson-Sheehan's *Technical Communication Today*, as well as additional resources that will be provided online. **This class is required for the Editing and Document Design Certificate.**

ENGL 2100-X01 & -X02, Technical Communication, Online, Dr. Suzan Flanagan, CRN 32982 and CRN 41170

Raise your hand if you've struggled to assemble furniture or set up electronic equipment. Those bad experiences might be due to technical communication failures—for example, instructions as convoluted as Rube Goldberg contraptions (think Mouse Trap boardgame) or as vague as politicians' wishy-washy statements. This class introduces technical writing conventions and values that will help you communicate complex information to audiences with varying levels of expertise. Topics covered include plain language, readability, usability, findability, and accessibility. You will design documents that meet specific audiences' information needs. No textbook purchase is required for this section.

CINE 2170G-001 Race, Class, and Gender in U.S. Cinema, TR 11:30-12:45, Devin Patten, CRN 37749

Whether you are a cinema student or simply a film lover, this class is designed for you. We'll begin with entry-level conversations about film form to analyze and practice using film to discuss the world around us. We will emphasize and examine how U.S. filmmakers influence conversations and structures of race, socioeconomic class, gender, sexuality, mental health, (dis)ability, and so on. Some films carry an "R" rating. Films include: *Rear Window*, *Gaslight*, *Get Out*, *Do the Right Thing*, *Everything Everywhere All at Once*, *I Saw the TV Glow*, *American Fiction*, *Barbie*, *her*, *Moonlight*, and more.

ENGL 2200G-001 Introduction to World Literature, TR 2:30-3:45, Devin Patten, CRN 33132

If you love literature but aren't necessarily a literature student, this is your class. This class is designed for the student who is new to studying literature and for the student who already loves studying literature. We'll study diverse texts and genres that take us from the horror of Edgar Allen Poe to a sunny film adaptation of "The Secret Life of Walter Mitty" and from the devastating story of Lady Macbeth to Okonkwo, who is confronted with the colonization of his African homeland. Readings will include novels, drama, short stories, and films, and will examine questions of socioeconomic class, (dis)ability, race, gender, etc. Truly meant for anyone, the class is driven by discussion and daily response writing. Come join us!

ENGL 2600-001 - Critical Introduction to Literature, TR 10:00-11:15am, LA 231, Dr. Ashley Nadeau, CRN 11294

How do literary and cultural critics interpret texts? What conversations are they joining when they choose to foreground an author's biography or focus on an audience's response? Critical Introduction to Literature traces the roots of contemporary critical, theoretical, and ideological approaches to literature. It surveys the many different schools of thought that inform how we read, watch, and interpret literature and media culture today. Together, we will study several major theoretical approaches to textual analysis, such as Structuralism, Post-Structuralism, Psychoanalysis, Postcolonialism, Feminism and Queer Theory, Marxism, and Ecocriticism, and a few more in between. You will learn key literary terms and close reading techniques, and practice applying theoretical concepts to classic and contemporary literary texts, such as Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and Katie Kitamura's *Audition* (2025)

ENGL 2600-002 Critical Introduction to Literature, TR 2:30-3:45 pm, LA 230, Dr. Estée Crenshaw, CRN 19514

Surveys ancient to contemporary critical, theoretical, and ideological approaches to literature, with a focus on literature in relation to author, reader, and the work itself. Aims to cultivate a critical sensibility that can interpret texts meaningfully. Introduces key literary terms and engages in close reading techniques. Includes lectures, analyses and written reports, exams, and a final essay in MLA format and documentation.

ENGL 2700G-001 and -002 Positionality and Methods, MWF 9:00-9:50am and MWF 12:00-12:50pm, Dr. Kyle Kamaiopili, CRN 36603 and 37612

This class takes a multidisciplinary approach to the question, "Who are we when we write, read, debate, interpret, teach, edit, or create?" We will then take this question of identity and run it through a variety of English Studies-specific situations and scenarios, from storytelling to the job search and from research to character design. Along the way, we'll read a nonfiction exposé on nocturnal London, a play about pesticides, and other fun things, and we'll prepare documents and methodologies to help you navigate your career in the English major.

ENGL2850-001 Literary History I, MWF, 12:00-12:50, Dr. Zan Cammack, CRN 37615

Dragons, shape-shifters, warrior queens, and doomed heroes didn't originate in modern fantasy — they surge through texts like *Beowulf*, *The Táin*, and *The Mabinogion*. This course explores how the literatures of Ireland, Scotland, Wales, and England from 400–1700 shaped the stories we still tell today. Through podcasting, translation comparisons, and student-led teaching, we'll treat literature as something performed, debated, and continually reimagined. And we'll trace how early storytelling traditions still echo in the narratives, identities, and imaginative worlds that surround us today.

Engl 3040G-001 History of the English Language, MWF 12:00-12:50, Linda Shelton

Hwæt! Where did this crazy language come from and why does it rule the world? We try to answer those questions by studying key events that shaped the language, including invasions, global trade, technology, plagues, religious wars, murders, and insanity. Most linguists agree that change does not equal decay but is inevitable in any language that is spoken by people. We study those changes and go backwards in history from hip hop culture to Beowulf.

ENGL 3090-001 Academic Writing for English Majors, TR 11:30-12:45 pm, LA 027, Dr. Estée Crenshaw, CRN 23889

Centers on scholarly research and writing in fields related to English Studies, drawing on students' areas of focus. Emphasizes analysis, rhetorical theories of writing, development, style, oral presentations, and primary and secondary research techniques. Prepares students to extend their abilities with researched writing in other upper-division courses and teaches students advanced scholarly attitudes toward researched writing.

ENGL 3090-X01 Advanced Academic Writing, Online, Dr. Eugene Crane, CRN 16601

This course explores the context and process of writing, including personal well-being. Students will read and write about Kashuo Ishiguro's *The Remains of the Day*, using it as a starting point to discuss not only the novel and its construction, but also larger issues such as work, duty, identity, and large scale shifts in society and our responses.

ENGL 3300-X01 Collaborative Communication for Technology Professions, Online, Dr. Suzan Flanagan, CRN 34549

Collaboration, communication, and critical thinking are among the top skills employers seek. This course will help you develop those highly valued skills. Using principles of Agile project management and user experience (UX) design, you will collaborate on technical writing projects. The projects may involve human-human and AI-human collaboration processes.

ENGL 3340-001 Digital Document Design, TR 10:00a-11:15a, Dr. Shelton Weech, CRN 22782

What makes a "digital document," and how do we make them? In this class, we'll be looking at genres like websites, PDFs, social media, and other digital documents. We'll look into what makes these genres tick, how to write and design for them, and look into the rhetorical differences between print documents and their upstart digital cousins. Get your typing fingers ready, because they're about to fly! This class is required for the Editing and Document Design Certificate.

ENGL 3420-001, Intermediate Fiction Writing, MWF 10:00-10:50, Dr. Nicholas Bredie, CRN 11340

In 2016 researchers at the University of Vermont's Computational Story Lab verified Kurt Vonnegut's thesis that there really are only six types of narrative out there. In this workshop intensive class we'll start by questioning these "six core trajectories which form the building blocks of complex narratives," We'll work to make these our own while producing substantial new work regularly over the course of the semester. We will also employ a variety of workshop approaches that will help us develop our critical vocabulary, and the understanding of our own work.

ENGL 3450-601 Intermediate Creative Nonfiction Writing, MW 5:30-6:45, LA 230, Dr. Morgan Rose-Marie, CRN 19152

How do we write nonfiction that is anything but boring? In this class, we will read and discuss urgent essays—work that screams rather than sings, feels necessary, and asks something of its readers. All readings will be provided on Canvas, no book to buy! We will practice writing in several subgenres in CNF, including the flash essay, personal essay, literary journalism, and experimentalism. You can expect to write a lot, both formally and informally. The goal is for you to find the subgenre(s) that resonate(s) with you, develop work you could use in a portfolio, and investigate opportunities to share your work, such as through publishing.

ENGL 3460 Wilderness and Environmental Writing, TR 4:00-5:15, Dr. Thomas Sorensen, CRN 39026

Wilderness writing is a hybrid genre, dwelling comfortably between the modes of rhetoric, lyric narrative, and scientific observation. And this is going to be somewhat of a hybrid course, alternating between literary criticism, rhetoric, and creative writing. We'll discuss the genre's major conventions, analyze canonical models from Thoreau to Kimmerer, and

try our hand at some wilderness writing of our own. Along the way, we'll discuss a few of the most prominent debates in the environmental humanities today and consider how literature might respond to the environmental crisis.

ENG 347R (Popular Genre Writing): Storytelling for Video Games, TR 2:30-3:45pm, Dr. Van de Graaf, CRN 39028

Have you ever found yourself glued to a controller trying to find out the fate of a favorite video game character? Me too. Stories in video games can be amazingly compelling—in part because interactivity and player agency allows a game to tell a story that is unique to an individual playthrough. But as creative writers (or “narrative designers”), if we want to write video games, how do we navigate writing a story that allows for the openness of interactivity while reconciling the need to deliver a contained narrative in a final game?

This tension is the place our course will begin. Over the semester, we will work together to consider elements that impact how we write interactive stories for video games. We'll play (and watch) video games and discuss how elements like art, sound, play mechanics, perspective, and other aspects of video game texts affect how we make decisions as writers. Students in this course will write playable interactive narratives, experiment with how game mechanics affect writing choices, and playtest student games. No coding or prior game-making experience is assumed, although students will need to have access to a computer where they can install software for the duration of the course.

ENGL 348R-001 Creative Writing Craft and Theory, TR 10:00-11:15, Dr. Stephen D. Gibson, CRN 41731

Sherlock, Harry, Katniss, Hester, Darcy and Elizabeth. What makes clusters of words into the illusions of people we hope for, rant at, despise, psychoanalyze, and love? How is it done? We'll examine the process together through craft analysis of characters created by your favorite authors, brainstorming, sketches, and connections with other elements of fiction. As the semester ends, we'll draft stories with memorable characters.

ENGL 3640 British Literature of the Long Eighteenth Century, TR 1:00-2:15pm, Dr. Angelina Del Balzo, CRN 40339

The “Long” 18th Century refers to a period bounded by wars, governmental crises, and revolutions, from the English Revolutions in the 17th century to the Regency Crisis, French Revolution, and Napoleonic wars. This political instability informed England's (then Britain's) changing role on the world stage, when they controlled the transatlantic slave trade at its height but before the Empire covered a fifth of the globe. This expanding contact with the outside world shaped our modern understandings of race, gender, sexuality, and disability. The period also spawned modern celebrity culture through the commercial theater, an expansion of the print market, and the rise of the woman author. Many of our current ideas about what it means to be a writer, artist, or even a person come from this period, and we will explore and complicate some of those ideas.

ENGL 3890-001, Contemporary Critical Approaches to Literature, “The Human Question,” MWF 11:00-11:50, Dr. Kyle Kamaiopili, CRN 17710

What is a human? How does a human mean? How are humans sorted, ranked, empowered, dehumanized? What role do the creative arts—especially literature—play in answering these questions? Our goal will be to examine the question of the human—core to the concept of the “humanities”—and its various relationships to language, belonging, and art. Class sub-topics include sovereignty and biopower; slavery and the social construction of race; fascism and authoritarianism, and its Others; and human/animal relationships. We will read literary works from Toni Morrison, Octavia Butler, Janice Mirikitani, Margaret Atwood, N.K. Jemisin, and Ursula K. Le Guin, and others; and critical works from Michel Foucault, Hannah Arendt, Sylvia Wynter, Achille Mbembe, Giorgio Agamben, and Alexander Weheliye.

ENGL 4010R-001 Topics in Rhetoric: Domsday Rhetorics of the American Apocalypse, T/Th 1:00-2:15, Dr. Jerry Petersen, CRN 40638

Recent surveys show that one in three Americans believe the world will end sometime during their lifetime. In this class, we will explore a wide range of doomsday endings and what it says about us—from environmental wreckage to killer robots, and even biblical rapture—in short, to better understand what our stories about the end of the world say about our hopes for the world we still have. Our study will ask why making and telling doomsday stories is seemingly the birthright of every American, and it will take us to the cinema where our fears and hopes about the world ending are

dramatized and visualized for our satisfaction and terror. Dorian Lynskey's (not boring) book, *Everything Must Go: Why We are Obsessed with the End of the World*, will be our main text and trusted guide to the American Apocalypse.

ENGL 4020G-001, Multicultural Rhetorics, TR 11:30 am - 12:45 pm, LA 233, Dr. Kelsey Hixson-Bowles, CRN 37627

Prerequisite: ENGL 3010

Ever wonder why some messages spark movements while others fall flat? This course dives into how cultures—around the world and across the U.S.—shape the way humans communicate and persuade. We'll explore global rhetorical traditions, see how meaning shifts across ideologies and worldviews, and reflect on our own cultural rhetorical legacies. You'll also develop a practical sense of what ethical, intercultural research looks like and why it matters. Along the way, we'll examine everything from public protests to everyday storytelling to see how language, power, and identity collide. If you're curious about language, power, identity, or the world around you, let this class open new ways of seeing yourself and others.

ENGL 4120R-001, Studies in Literary Genres: Creative Nonfiction, MW 2:30-3:45, LA233, Dr. Morgan Rose-Marie, CRN 28642

Need a break from memoirs that make you cry? Let's read some that make us laugh! In this class, we will look at how essayists, memoirists, and comedians write humor. We'll read four books, including David Sedaris's essay collection *Me Talk Pretty One Day* and Allie Brosh's graphic memoir *Hyperbole and a Half*. We'll also study stand-up comedians like Nate Bargatze and Taylor Tomlinson, among others. We'll examine how to construct true narratives that move us to laughter while also inviting us to think meaningfully about life.

ENGL 4250-001, Young Adult Literature, TR 2:30- 3:45, Dr. Mandy Luszeck, CRN 36618 Young Adult Literature is Lit. In this course, you'll read (at least!) 15 YA books while exploring the genres, topics, and movements that shape the field—from graphic novels to coming-of-age narratives. Together we'll ask why these books matter, how they reflect society and culture, and why finding the right book at the right time is paramount for young readers. Take this class if you love good stories, want to think critically about them, and don't mind your TBR pile exploding.

ENGL 4420-001, Advanced Fiction Writing, MWF 11:00-11:50, Dr. Nicholas Bredie, 31525

What is fiction made of, and how can you have enough of it to fill a book? The course will focus on workshops of longer sustained pieces of prose fiction—complete short stories and novel excerpts. Alongside the workshops we will explore how writers draw on influence (in the form of other books) and experience (from their own lives and the lives of others) to sustain the work over time, space and pages. We'll consider both the how and the why, alongside the responsibilities that come with working with the creative and life materials of others.

ENGL 471R-001 Eminent Authors: Zadie Smith and Simon Armitage, MWF 10-10:50, Dr. Brian Whaley, CRN 40631

This course dives into the work of Simon Armitage and Zadie Smith, two of the best of contemporary British writers. Working with poetry, fiction, essays, interviews, lectures, podcasts, and performances, this course examines how Smith and Armitage move between genres and media to grapple with questions of identity, culture, place, and the uses of literature. We'll consider how different creative forms shape meaning and experience, and how literature responds to the pressures and possibilities of contemporary life. Interested but unfamiliar with Armitage and Smith? Here are a couple of links to whet the appetite: Simon Armitage reading ["Thank You For Waiting"](#) and Zadie Smith discussing [language and culture](#).

ENGL 4360R Topics in Technical Communication, MW 1:00-2:15, Dr. Eugene Crane

This course will focus on editing and formatting large text documents using systems such as Latex and other markup languages such as Markdown. Learners will develop a plain text workflow that moves into commercial and open source design applications and documentation systems. In addition to light coding, this class will integrate AI in a way that will make us all very uncomfortable.

ENGL 4790 Literary Studies Capstone, TR 11:30am-12:45pm, Dr. Angelina Del Balzo, CRN 18856

The musical *Avenue Q* famously opens with the question, "What can you do with a BA in English?" (sung by a puppet, of course). The capstone course seeks to answer that, both in the big picture and in the practicalities of post-UVU life. This class will feature guided reflections on your development in the major over the years, interviews with English majors in different career paths, preparation of a revised writing sample, and an introduction to different professional writing genres. Upon completing the course, you will submit a professional portfolio featuring drafts of the major documents that jobs and graduate schools require along with a reflection on your work during your time here.